Identifying the Causal Relationships of Appearance Management through an Analysis of One’s Own Clothing and Wearing Experiences over a 10-day Period

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Abstract

The aim of the study was to quantify and explore the causal relationships of appearance management through an analysis of one’s own clothing and wearing experience, namely clothing preference, personality factors, emotion and mood, newness, familiarity of one’s own clothing, and social interaction. Exploratory quantitative and qualitative research was carried out using a uniformly composed sample of 10 size 12 females. A personality questionnaire was completed a short while prior to the study. A 10 day ‘wearing diary’ was administered to record where and when outfits were worn. Two questionnaires were completed measure emotion and mood, prior to changing into clothing (a daily baseline), and when they were wearing or changed clothing (dynamic mood). Qualitative information was recorded and included their thoughts and feelings other than the questionnaires, along with photographs that were taken by participants. Preference, social and newness ratings for each outfit worn were recorded after the 10 day period. SPSS analysis identified relationships and linear regression analysis identified preference indicators. Thematic analysis identified 9 themes regarding the management of mood, personality and social factors when wearing one’s own clothing. The results indicated strong relationships between emotion, mood, personality and preference and how much newness and different levels of social interaction influence these factors. Participants tended to match their mood and personality with their clothing choices but in some cases also compensated. This research recognises the value of consumer psychological processes involved in appearance management, and has implications for further research into product involvement, post-purchase behaviour and retail strategies for personal shoppers.

Key words: Appearance management, Emotion, Mood, Personality, Clothing preference; 외모관리, 감성, 무드, 개성, 의복 선호

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I. Introduction

Consumers continue to buy and wear fashion and clothing to manage their social and private appearances and sense of identity (Kaiser, 1997; Lurie, 1992). To be interested in fashion, clothing and one's appearance is not just about vanity, it is about management of the self. Ultimately fashion is seen as a consistent social process for wearers (Johnson et al., 2007), where clothing and fashion as products, viewed as valuable social tools (Banister & Hogg, 2004), are commonly used to reflect and express the inner self or used as a method of disguise (Entwistle, 2000; Kaiser, 1997; Lurie, 1992; Sproles, 1979). This indicates psychological protection and management of self and so includes judgments relating to the social-selfing process: imitation, identification, differentiation, and communication through clothing (Boultwood & Jerrard, 2000). The aim of this study was to study the causal relationships of appearance management through an analysis of one's own clothing and wearing experience, involving emotion, mood, social and personality factors, and newness and familiarity of one's own clothing.

II. Literature Review

1. Social Interaction and Clothing/Fashion

Contributing to fulfilment of emotional control and regulation of mood, Raunio (1982) found the level of social contact and expression of self or personality in clothing to be important. Clothing selection can determine social reward (Evans, 1935), where we dress for an audience whose validation helps establish our sense of self (Stone, 1962). Kelly (1969) emphasised the importance of anticipation in that we tend to anticipate actual as opposed to imaginary events generally secured in reality; and that anticipation helps to create an improved representation of future events. People anticipate a better future through outward display, for example daily appearance management. The social comparison theory (Festinger, 1954) has taught us to understand why we innately experience ambivalences in achieving ideal self-standards in our appearances. Solomon and Schopler (1982) outlined various reasons why clothing is emotionally involved to the self in a social or public and therefore symbolic context. To summarise, they and Sweeney and Zionts (1989) suggest that clothing serves three purposes: to enhance self-concept, to make us feel good about ourselves, and to make favourable impressions on others. Furthermore, products but in this case clothing, can be seen to be a symbol of individuality and uniqueness, autonomy and importance, affiliation and social identification, all needed for the maintenance and enhancement of self-esteem (Banister & Hogg, 2004). Fashion gives an impression of greater sociability and has shown to lead to closer interpersonal distances; Wearing out of date clothing has shown to induce spatial avoidance reactions for sociability (Workman, 1987). Furthermore, a withdrawal from the social environment and connection to the home and free time, where we also tend to use familiar clothing for warmth and comfort, can help manage social pressures (Raunio, 1982), and anticipate them; and, the more an individual experiences social anxiety the higher the need for fashion (Kwon, 1991). The factors discussed above have implications for the need of wearers to buy clothing regularly.

2. Personality and Appearance Management

Johnson et al. (2007) highlighted the importance of personality characteristics for appearance management. Furthermore, high clothing interest can also be interpreted as those people who buy clothing frequently, and so have more new items of clothing in their wardrobe. Kwon (1987) stated that a person's personality and one's attitude towards clothing will affect the daily selection and behaviour related to clothing. Consistent with previous studies (Aiken, 1963; Darden, 1975; Davis et al., 2001), and more recently, Johnson et al. (2007), only neuroticism, extraversion and openness are moderate predictors for appearance emphasis, using the Five Factor Model of personality (Costa & McCrae, 1985). More outgoing individuals are likely to be more expressive and put emphasis on their appearance (Johnson et al., 2007) and more during a night out. Shoppers have also shown to wear
basic clothes to be noticed (Henderson & DeLong, 2000). If we consider the styling of clothes worn on a daily basis, there are clearly different personality factors that are expressed or managed within any outfit worn, highlighted also by Lurie (1992).

3. The Five Factor Model of Personality

The Five Factor Model of personality, derived from Cattell’s (1943) 35 bipolar clusters, is currently viewed as the most comprehensive model. It is supported by empirical evidence (Digman, 1990; Goldberg, 1993; McCrae & Costa, 1996; O’Connor, 2002), and is used in clinical, organizational and other applied research (Bozionelos, 2004; Johnson et al, 2007). The model consists of five major dimensions (NEOAC): Neuroticism (N), Extraversion (E), Openness (O), Agreeableness (A) and conscientiousness (C). Each of the five factors consists of six dimensions or facets of behaviour (Pervin, 1996).

4. Clothing Preference

Products are chosen because they are perceived to be symbolically consistent with the consumer's actual self, or used to help reach an ideal self-standard. According to Hurlock (1929) dress was used as a means of display of wealth and desire for conformity, plus associated fear and sexual motives in making clothing choices. A little later, Barr (1934) stated that attitudes in the choice of clothes are associated with the desires to conform, for comfort, economy, artistic impulse and self-expression through sex and femininity, plus ideals of slenderness and tallness. These reasons still exist today. According to DeLong and Lamtz (1986), preferences are composed of two components: cognitive and affective, highlighting the importance of emotion and mood factors. Product attributes, for example colour, style, fashionability, comfort, brand name and fit, etc., are also important factors when deciding what to buy (Solomon & Rabolt, 2004), or wear on a daily basis.

5. Appearance, Mood and Clothing

As early as 1949, an examination of the link between clothing, emotions and mood revealed that the emotionally and socially maladjusted were more concerned about their clothing choices and appearance than those who were not (Johnson et al., 2007; Stepat, 1949). The process of matching/matching, consciously changing and so managing mood with clothing though is still unclear. A lack of concern for personal appearance has been linked to depression, where individuals express positive self-feelings or use it as a coping mechanism to overcome negative self-concepts (Beck, 1970; Fisher, 1973; Humphrey et al., 1971; Mendels, 1970; Worrell, 1977). Worrell (1977) showed that closer interest in clothing correlated with increased depression. Later, Dubler and Gurel (1984) investigated daily fluctuations in mood and feelings about clothing and appearance management in depressed people over a 28 day period. It was shown to be important for them, boosting confidence and the self-concept, and regulating low mood (Dubler & Gurel, 1984), for example by wearing bright colours. Even in the short period after dressing, clothes can lift or change a low mood.

Selecting clothes to wear on a daily basis, involves situational factors (Kwon, 1987), e.g. weather conditions, social and/or physical activities, one's baseline mood, one's perception of their physical self, and extensiveness and/or availability of wardrobe items. These factors will all clearly affect the consistency of one's emotions and mood on a daily basis. Furthermore, fashion and clothing does not only challenge or encourage notions of individual beauty but promotes ideal images of psychological self and body concepts, indicating its role as psychological armour. Affecting one's mood, self-expression, and camouflage of the body are typical uses of clothing with the body. The most common coping mechanism for body image and appearance-management has shown to be camouflage (Rudd & Lennon, 2000). Interestingly, like therapy, early studies showed how outfits and fabrics enhance self-presentation, strengthen the self concept (Compton, 1962; Gibbons & Gwyn, 1975), help conform to an ideal self of femininity and social ability
through clothing fabrics, colour and design, but also to strengthen weak body-image boundaries (Compton, 1962). Weavers may reflect/express a mood rather than actively change it with their clothes. The outcome would also depend on situational factors, how long and strong their original mood is and how powerful overall clothing features/product attributes within an outfit are.

6. Emotion and Mood

Research has shown that positive/negative moods are independent dimensions (Watson et al., 1988). It has also been concluded that these dimensions are the highest level at which emotion can be defined (Laros & Steenkamp, 2003). However, a set of basic emotions may have greater explanatory power than overall positive/negative affect (Laros & Steenkamp, 2003). Watson et al. (1988) developed a questionnaire to measure high/low positive/negative mood, called the PANAS (Positive and Negative Mood Affect Scale).

III. Purpose of Study

The purpose of this study was to explore the causal relationships of appearance management through an analysis of one's own clothing and wearing experience; namely clothing preference, personality factors, emotion and mood, newness and familiarity of one's own clothing, and social interaction. These important causal factors though have not been studied in detail in relation to appearance management. The literature indicated how much and how important one's own clothing is in managing one's appearance. Further investigation would help clarify to what level the regulation or management of individual emotions and mood takes place during the wearing process. Newer clothes in the wardrobe are likely to be used to help motivate consumers to achieve goals and so help to generate positive emotions, whereas familiar clothes are likely to be used for more comfort, self and mood consistency factors and have relationships with negative mood. The focus in our study is on the actual wearing experience as opposed to perceptions of the wearing experience which other studies have mostly focused upon. Measuring emotions and moods at the time of putting clothes on is important as it focuses upon the anticipation stage of the decision making process where emotions are heightened. Our lack of knowledge presents an opportunity, given that consumers wear clothing on a daily basis in situations where social role enhancement, consistency and social acceptance is needed, where there are different levels of social risk involved. The objectives of the study were to (i) identify how emotion, mood and personality factors are managed or reflected/expressed in a social context; and (ii) their significance for predicting clothing preference.

IV. Methods

1. The Sample

The sample consisted of 10 female undergraduate students, at Liverpool John Moores University. Consent was given in accordance with ethics guidelines. It was decided to keep the sample controlled for as many factors as possible to ensure that examination of mood, personality and emotional factors was not complicated by the need to consider other factors. The sample was of a similar age and educational background, and dress size 12. Participants were recruited through emails and posters.

2. Materials

Participants completed two questionnaires. The PANAS short version (Watson et al., 1988), is a 20-item self-completion scale. The PANAS describes different feelings and emotions related to positive affect (PA) - (10 words), and negative affect (NA) - (10 words). On the back of the PANAS they were asked to record the outfit description and event description to indicate social level, plus any other thoughts, feelings and associations. A form was provided for participants to provide a ranked order of preference and newness ratings of the outfits worn over the 10-day period. The NEO FFI (Costa & McCrae, 1985), short version, was designed to measure the five factors of

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personality in a test-booklet format containing 60 questions. Scores can range from very high to medium, to very low on the five factors.

3. Procedure

Personality data was collected a short while prior to the study. A structured format was developed for participants to use over a 10 day period. The 10-Day Diary consisted of the following: Two PANAS sheets were filled in each day. The first was to record how they felt when they got up, at that present moment. As a general ‘baseline’, this indicated their positive and negative mood prior to wearing each outfit. A second was to be filled in to record how they felt when they had chosen and put on the outfit in anticipation of the day or event ahead. We refer to this response as ‘dynamic mood’, changed from the baseline already taken. On the back of each sheet they were asked to enter the outfit description, event description, and other qualitative information about their thoughts and feelings. Each volunteer was also given a disposable camera to record their appearance (relaxed front view only), for each outfit worn so visual analysis could also be conducted. Every volunteer started on a Monday and finished on the Wednesday of the following week. If they changed more than once a day, they were asked to fill in another 2 sheets (baseline, and whilst wearing, e.g. going out in the evening). At the end of the 10 day period they were asked to provide a rank order of preference and newness ratings for the outfits worn. They were also asked to write a summary to reflect upon how they felt about their wearing patterns and what they had learnt from the experience.

IV. Results and Discussion

The results below are illustrated using variables, as detailed in Table 1.

1. Change of Clothing Frequency

In total there were 130 outfit changes over the 10 day period by the 10 participants. Results showed that they changed their clothes a maximum of 16 and minimum of 9 times during the 10 days, with a mean value of 12.3. On occasion they wore the same outfit twice. Three garments per outfit were generally worn.

2. Newness and Familiarity

Most of the participants knew the age of their clothing to the nearest month, even those items that were over a year or two old. Most of them believed that any item over a year was ‘old’, and ‘new’ from current to 6 months old. Clothes most worn were those items purchased that year and generally 1-6 months prior to the start of the diary, followed by the year after, indicating that the clothes worn were generally new. Some though were still wearing clothes that were up to 6 years old, but these were only the occasional item, indicating how much newer clothes were symbolic and important in their daily lives compared to older and more familiar clothing. Most clothing worn was purchased between January-April and October, the most popular months being April, followed by March and October.

3. Social Interaction

For the 130 outfit changes, participants socialised

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for 85% of the time. The remaining 15% of the time was spent at home.

4. Baseline PM/NM and PE/NE of Clothing Worn

The average result for NM was 14.42, and 29.84 for PM. Results showed that the group had normal baseline mood scores. Fig. 1–Fig. 2 below show average dynamic PE and NE scores, and the minimum and maximum scores for these, illustrating the variable emotions clothes generate. The most experienced PE was enthusiastic, followed by interested and alert. The least experienced was inspired and strong. The most experienced NE was irritable, followed by hostile and jittery. Afraid and upset were the least experienced negative emotions.

5. Mood, Newness, Personality and Preference

In order to examine the relationships between mood, newness, personality and preference in more detail, Pearson and Partial correlation and regression analysis was conducted. Only the significant results are shown in Table 2.

6. Change of Clothing Frequency

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Fig. 1. Average PE scores for each participant.

Fig. 2. Average NE scores for each participant.
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7. Newness and Familiarity

Most of the participants knew the age of their clothing to the nearest month, even those items that were over a year or two old. Most of them believed that any item over a year was ‘old’, and ‘new’ from current to 6 months old. Clothes most worn were those items purchased that year and generally 1-6 months prior to the start of the diary, followed by the year after, indicating that the clothes worn were generally new. Some though were still wearing clothes that were up to 6 years old, but these were only the occasional item, indicating how much newer clothes were symbolic and important in their daily lives compared to older and more familiar clothing. Most clothing worn was purchased between January-April and October, the most popular months being April, followed by March and October, 2007.

8. Social Interaction

<Fig. 1> illustrates how much participants either socialized or stayed at home for the 130 outfit changes.

9. Emerging Themes

Qualitative data from both the daily diaries and reflective summaries provided at the end of the 10 day diary period were analysed using thematic analysis. Nine themes emerged from the data, as follows: Social Influences, Clothing matches personality (express/reflect), Compensate for Personality, Clothing matches mood, Alter/compensate for mood, Manage Body Image, Weather and Mood, Newness and Mood, Clothing as a Tool.

10. Social Influences and Mood

The participants went out most of the time (85%). Detailed analysis of the illustrated diaries showed that variable levels of social interaction, e.g. going out to a club with friends versus staying in revising at home or taking the dog for a walk, was reflected in their mood at B and then reflected or enhanced using clothing. If they dressed for social appraisal/a higher level of social interaction, a higher PM occurred as a result. The results are consistent with Evans (1935), who found that clothing selection was determined by social reward (therefore emotional), namely recognition by others, approval from friends, being independent, and therefore high levels of confidence and positive mood (Barr, 1934; Hurlock, 1929; Solomon & Schopler, 1982; Sweeney & Zionts, 1989). Consistent with Raunio (1982), during special nights out, participants tended to wear their preferred or favourite clothes along with stronger attention to hair and make-up. Positive mood was already high and they were also more likely to feel more confident and independent when going on a special night out.

NM was higher generally if participants had to go work, University or whilst working at home, where reduced social interaction and levels of self-expression were reduced by the process of wearing more functional and less symbolic clothing, e.g. tracksuits
or more casual clothes. These practical reasons for wearing clothing that produced mainly negative mood (private self, e.g. at home), indicate an anticipated need to express the social self. There was also a general lack of attention to hair and make-up during low mood states. Positive feedback from friends also had an impact on how a participant felt about her appearance. Novel attributes, colour, texture and clothes related to time and places generated positive mood. In addition, anticipation of role and lifestyle based influences were reflected in choices (external influences), and determined levels of positive and negative mood. This shows the power of appearance in managing one's mood.

11. Mood

Across the spectrum of 130 outfits, the results showed the possible variable emotions and affects on mood that one's own clothing can generate. Generally they matched their mood with their clothing choices. The happier participants were (when they either woke up each morning, or before they planned to change their clothes [at B]), the more likely they were to be happy (or experience PM) wearing an outfit for that day or event - thereby matching/reflecting their mood with their clothing choices. Similarly, the less happy participants at B (high NM), the more likely they were to stay less happy wearing an outfit for that day or event. This was found to be consistent in both the quantitative and qualitative results. This shows that those with a high negative mood at daily baseline found it more difficult to improve their negative mood using clothing. However those with a high PM at daily B were more likely to maintain or enhance their PM further. Therefore those in a NM state are less likely to try and compensate for their mood using clothing, compared to those in a PM who are maybe more likely to match, reflect or enhance their mood using clothing.

Furthermore, if they felt that they looked “nice”, they “felt” “better”, indicating again how outward appearance and dressing up enhances mood. One participant said that if she felt good about her self she would make more of an effort with her appearance, but if she was having a bad day, then clothing would not make a difference. During “down days” one participant said she would wear “cosy” clothes, another that “fat days” would affect her choices. From a NM perspective, role based, “serious” or work clothing seemed to reduce positive mood compared to weekend clothes where one participant said she would feel brighter and happier. A career lifestyle group may feel different about this.

To feel happy, participants' generally wore clothes that were comfortable, bright in colour, had more social importance (event led), were seasonal, new or that they knew they would look good in.

12. Mood, Preference and Newness

A significant partial correlation between PM and P indicated that people who reported high PM while wearing their clothes also reported high P ratings for them. No significant relationships were found between NM scores and P ratings. Therefore PM has a stronger impact on preference for one's own clothes.

There was no significant relationship between PM and NW. It may be that they are so familiar with their newer clothes that there are no very strong relationships with mood and newness. It may also be that the buying process will have more impact on mood in terms of newness rather than the wearing process. Other confounding factors may need to be considered as to why there were no strong relationships. Outfits worn were made up of garments that were purchased at various different times. However, the findings did show that newer clothes in one's wardrobe are preferred more than one's older clothes. This implies that high preference for new clothes reflects the anticipation, process of self-development, need and goal fulfillment, and why people are likely to buy new clothes regularly.

Qualitative results showed that great excitement was experienced when shopping for new clothes, which would be enhanced further if the wearer had some place to wear them. Also, new clothes made them view their current clothes differently, i.e. their old self. It was suggested that clothes can make you look more updated whereas older clothes have mem-
ories attached to them. New clothes have a novelty factor and tend to be worn more often because of the confidence they give wearers, but they also need time to integrate with the self as well as the rest of the wardrobe. They are then put in the familiar clothes pile. Deterioration in colour and fabric, i.e. performance variables, were not mentioned.

Familiar items were clothes that participant's generally had for years and were also perceived as more comfortable. Restyling, recycling and accessorising was used as a way of making older clothes interesting or to add a sense of newness again. This indicates that the process of self-development and even stability is evident in the clothes we have, the old comfortable self and the need to develop the self on an ongoing basis using new, customised, or restyling of older familiar clothing. Perhaps when we are content and comfortable with the current self it seems we are ready to develop the self yet again and so buy more clothing. Similarly, if we feel the need to 'prove' ourselves, to help us feel more confident, new clothes can help us to fulfill and express this - depending on life roles and types of social events.

13. Personality, Newness and Preference

The qualitative results showed how participants matched and compensated their personality with their clothing choices. Other results also showed that the less A the participants, the newer the clothes they wore over the 10 day period. This indicates that their newer clothes reflected low A; and older (familiar) clothes reflected high A - and therefore friendly/unfriendly facets (Costa & McCrae, 1991); but also the management components if wearers want to reduce this factor. Furthermore, new clothes also reflected and enhanced the C factor; in contrast older clothes reflected low C; and so in both cases task behaviour and social impulse control factors (Johnson et al., 2007) - facets important in achieving goals compared to those lackadaisical moments we may all feel at one time or another. This finding is consistent with Aiken (1963) and Darden (1975) who found a relationship between C and high interest in clothing. Interestingly, there were no significant relationships for E. This suggests that they may not be satisfied with the level of social value their clothes have, or do not need to reflect, enhance and express this factor further in their clothing choices if they are already high E. None of the results were consistent with Johnson et al. (2007), however different methods were used.

14. Personality and Mood

Consistent with Sproles (1979), Kaiser (1997), Entwistle (2000) and Raunio (1982), clothing matched participants’ personality (through expression or reflection), but also compensated, which interacted with mood factors. Furthermore, consistent with Raunio (1982) the qualitative results showed that mood improved a great deal more when the outfit was more dramatic, i.e. self-expressive in terms of personality, compared to other outfits they wore. The two participants who were more expressive in terms of personality were studying on more creative degree course, i.e. Fine Art. One participant was influenced by her individual music tastes in her clothing choices which expressed certain personality traits. This indicates how they felt positive about their personality through outward display, and shows the important role self-expression of personality has in enhancing positive mood.

15. Body Image

Most of the clothes were fitted to their bodies and non-revealing. A majority of the wearers also wore basic shapes, neutral colours and conventional styles and therefore looked very similar in terms of style. This indicates management of self through fitting in, and through product attributes - style, fit, colour and fabric. Fitted and less revealing clothes may offer a level of private and social-self stability if the wearer is not confident with their body image. It also shows how the clothing was used as a form of camouflage. The results are consistent with Rudd and Lennon (2000), Cash (1990), Fisher (1973) and Boulwood and Jerrard (2000) and Banister and Hogg (2004), who together have indicated that clothing is used as a body image management tool, and also consistent with Kwon and Parham (1994), and Compton (1962),
clothing was also used to help strengthen self and body-image perceptions and therefore mood.

16. Weather and Mood

Consistent with Kwon (1987), the weather (sunny) significantly enhanced positive mood from baseline. Clothing was chosen as a reflection of mood and the weather.

17. Preference Indicators & Clothing as a Tool

As the results show, PM and NW are strong indicators for P in terms of the participants own clothes. NM is not a strong indicator for P, as we would expect. As a consequence, positive self-concepts can be sustained. Understanding the amount of variance that is accounted for by mood and newness will add to previous research (Eckman et al., 1990), determine the value they have in clothing preference, and so how clothing and fashion can be used as a tool.

Some participants stated that they had learnt a great deal from the experience. The study highlighted social and private self factors, and importantly that appearance management is not just about vanity but stability because of the social need to match, express/reflect and manage mood and personality and the self on a daily basis, in order to achieve relevant goals and fulfill roles. This indicates how valuable clothing and fashion are as social tools.

VI. Conclusions, Implications and Further Research

Consistent with Johnson et al. (2007), this exploratory study confirms the importance of appearance management in everyday life but in this case in managing one’s emotions, mood and personality. It also indicates the social symbolic value of clothing to wearers. A better understanding of appearance management may help improve our knowledge about consumer decisions about what to wear and buy in consideration of life roles. The meaning of products to consumers helps us understand their behaviour (Feinberg et al., 1992). Successful role performance has been linked to consumer knowledge about how products can be used to enhance roles (Leigh & Gabel, 1995). In relation to enhancing and managing personality traits, emotions and moods this will help us to understand the impact clothing has on social interaction and effective impression management strategies (Paek, 1986). However a more detailed analysis of social-interaction should be developed. A small and uniformed sample size does not enable generalisation and so further exploration with a larger population is required. It may also be valuable to explore particular sensory variables or product attributes categorised into seasons and ranges, different demographics, and/or brands and target markets to clarify the variance for preference in a fashion retail context. Performance variables, consumption care and washing of clothing that maintain qualities of newness, are likely to contribute towards managing mood and so should also be considered. Perhaps the more expressive, fantasy, associative (trend based), escapist ridden or emotionally and memory laden the garment is, and therefore likelihood of attachment, perhaps the stronger the chance of an improved mood. Furthermore, the impact, anticipation, visual and cognitive imagining process of buying new clothes compared to the reality of actually wearing them was not mentioned by participants. This would be an interesting area to follow up in future research.

This research helps to recognise the value of consumer psychological processes involved in appearance management, and has implications for further research into product involvement, post-purchase behaviour and retail strategies for personal shoppers.

References


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**요 약**

본 논문의 목적은 자신의 의복 및 착용 경험 족, 의복 선호, 개성 요인, 감성, 무드, 새로운, 자신의 의복의 착용 및 사회적 상호작용의 분석을 통해 외모관리의 일반적인 상관관계를 조사하고 정량화하는 것이다. 목적을 추출한 의복10 사이즈의 12명 여성표본을 사용하여 설문, 정량적, 정성적 연구가 수행되었다. 개성 실험지는 연구에 앞서 간단히 선정되었다. 연구는 더 이상 의복을 착용한 지에 대한 기록을 위해 10일간의 "착용 일지"를 작성하도록 하였다. 의복을 갖다 입기 전에(일일 기준) 그리고 의복을 입고 있을 때나 갈아 입을 때(다이내믹 무드)의 감성과 무드를 측정하기 위해 4 가지 질문이 서명되었다. 정성적 정보가 기록되었으며, 이는 참여자들이 촬영한 사진에 대한 질문보다는 그들의 생각과 느낌을 포함하였다. 10일 동안 착용한 후 각 의복들의 대구 선호, 사회성 및 새로운에 대한 순위가 기록되었다. SPSS를 이용하여 상관관계를 확인하였으며, 선형 회귀 해석으로 선호 요인을 확인하였다. 주제 해석으로 자신의 의복을 착용했을 때 무드, 개성 및 사회성 요인의 관계에 관한 9개의 문항을 확인하였다. 그 결과로 감성, 무도, 개성 및 선호성에는 강한 관련성이 있고, 그리고 새로운가 다른 계층의 사회적 적용에 이러한 요인들이 얼마나 큰 영향을 미치는 지 확인되었다. 참가자들은 의복을 선택한 때 무도와 개성을 조화시키려는 경험은 있으나, 반면 어떤 경우에는 상호보완하려 하였다. 이 연구로 외모관리에 포함될 소비자 심리적 과정의 중요성을 인식하였으며, 나아가 제품의 관리, 구입 후 행동 및 판매의 소매 전략에 대한 후속연구를 제안한다.